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Picturesque Views

OF

PUBLIC EDIFICES IN PARIS.



Les Tuileries.

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Picturesque Views
OF
PUBLIC EDIFICES IN PARIS.

BY
MESSRS. SEGARD AND TESTARD.

AQUATINTED,
In Imitation of the Drawings,

BY
MR. ROSENBERG.

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ADVERTISEMENT.

THE City of Paris has always been an object of much interest to the Traveller. Recent events, which have filled every mind with astonishment, gratitude, and joy, have rendered the Metropolis of France, now enriched with the choicest spoils of conquest, and the noblest specimens of art, doubly interesting. From every neighbouring kingdom, and especially from the shores of Britain, thousands have eagerly flocked to that Capital, formerly the scene of the most horrible atrocities, now the depository of the most valuable treasures.

This Volume contains a series of accurate and elegant Views of the principal Public Buildings in Paris, and affords a pleasing specimen of the

peculiar style of French Architecture. It will assist the Traveller in appreciating the character and merits of the different Edifices.

This Work will, we presume, prove acceptable even to those who may not contemplate a trip to the opposite coast: for the neatness and beauty of the Engravings will convey an accurate conception of the grandeur of design and delicacy of execution which characterize the Public Edifices of Paris.

Should the present Volume be honoured with the approbation of the Public, the Proprietor will probably be induced to furnish another Collection of equal interest. This Work, however, is complete in itself. Every Plate may be considered as complete; and many of our friends may probably deem the Engravings worthy of a frame.

LONDON, Aug. 24, 1814.

CONTENTS.

	PAGE
Les Tuileries	1
Palais de Bourbon	5
Le Louvre	7
Palais Royal	9
Palais du Luxembourg	11
Pantheon	13
Hotel des Monnoies	15
L'Hotel des Invalides	17
L'Ecole de Chirurgie	19
Halle au Bled	21
Théâtre de l'Ambigu-Comique	23
The Opera	24
Notre Dame	26
L'Eglise de St. Jacques, et St. Philippe du Roule	31
St. Sulpice	33
L'Eglise de St. Chaumont	35
La Porte St. Martin	36
La Porte St. Bernard	38
La Porte St. Antoine	39

Picturesque Views, &c.

LES TUILERIES.

THIS edifice derives its name from its being erected on a piece of ground appropriated to the manufacture of tiles. It was founded by Catharine de Medicis, when Charles IX. destroyed her former residence, the Palace Tournelles. The land and neighbouring houses were purchased by her at a very considerable expense, and the building rapidly proceeded; when, superstitiously addicted to the study of astrology, she formed the ridiculous idea that the name of St. Germain would be fatal to her; and the completion of the sumptuous fabric was suddenly relinquished, because the ground on which it stood was in the parish of Saint Germain l'Auxerrois. She built the great pavilion, which now forms the centre of the palace, together with some adjoining suites of rooms. It was afterwards much enlarged by Henry IV., who, in 1660, began the

noble gallery which connects the Tuileries with the Louvre. This improvement being completed, the front of the palace consisted of five pavilions, comprising that in the centre, with four ranges of buildings connecting them together, and forming one grand façade. Every order of architecture is rendered subservient to the embellishment of this magnificent edifice; but the Ionic pillars on the right of the terrace particularly captivate the eye by their beautiful proportion and exquisite workmanship. In 1664, Louis XIV. completed the embellishment of this palace. Previous to this the large pavilion in the centre consisted only of the Ionic and Corinthian orders. To these he added the Composite, and crowned the building with an additional story. The whole façade is adorned with Ionic pillars, placed on pedestals. Above these, on the three centre pavilions, and the piles of building which connect them, appears the Corinthian order, over which is the attic story of the palace, surmounted by a balustrade supporting elegant stone vases. The two other ranges of building, with the pavilions which terminate them, are adorned with fluted columns of the Composite order. The pillars are all formed of superb brown and red marble.

The entrance to the apartments is through a spacious vestibule in the centre pavilion, the ceiling of which (somewhat too low) is supported by colonnades of the Ionic order, decorated in the richest modern style.

An iron palisade, erected on a wall four feet in height, encloses the coach-yard of the palace, and divides it from the Carousel. In this are three gateways. the middle and principal one is ornamented by four sculptures, representing various warlike weapons. These form so many pillars, each surmounted by a brazen cock, with expanded wings, and grasping a thunderbolt in its claws. Beneath is an oblong, surrounded by a wreath of intermingled oak and laurel, and containing the letters R. F. (*Republique Française*). This memento of revolutionary times will, doubtless, be immediately obliterated.

The pillars of the gateways at each end of the palisade are surmounted by the four celebrated bronze horses, ascribed to Lysippus, which formerly ornamented the square of St. Mark, at Venice, and which had before adorned the arch of Nero, at Rome.

The portico of the Tuileries, on the garden front of the palace, has many statues, habited in the toga; and on either side of the principal gate is placed a marble lion, with one foot placed on a globe.

The gardens of the Tuileries are well laid out. The principal walk, extending the whole length of the garden, and bordered throughout by fine orange-trees in every progressive stage of vegetation, forms a delightful promenade in summer. In the morning these gardens are the resort of the politician.

In the evening they are crowded by a gayer assembly. Some fine specimens of ancient sculpture are placed in different parts. The traveller will particularly notice the statues of Meleager, Hippomenes, and Atalanta.

The apartments of the palace, for extent, height, and magnificence, are well worthy of observation.



Palais de Bourbon.

PALAIS DE BOURBON*.

THIS palace was begun in 1722, by Madame de Condé, Dutchess of Bourbon, and natural daughter of Louis XIV. after the designs of Girardini, an Italian architect. It was continued by l'Assurance, Jules Hardouini, and Mansard, and successively augmented by Gabriel Barreau, Charpentier, Belisart, and others. In these enlargements it has been connected with the Hotel of Lassay, so as to form only one range of buildings, in the interior of which the Princes of Condé had collected the most costly furniture and the most elegant decorations, with every luxury which art and industry could procure. It is pleasantly situated on the banks of the Seine, facing the Tuileries and the Champs Elysées. The front on this side is formed of two pavilions of the same dimensions. But when Louis XVI. built the bridge called by his name, this front of the palace was completely obscured. During the Revolution the Palais de Bourbon was one of

* Now the Palace of the Legislative Body.

the first which was despoiled, and it remained unoccupied till 1797, when the Council of Five Hundred was established here. The Hall of Assembly was made in the pavilion facing the bridge.

The entrance on the side of the street is the most magnificent in Paris; it consists of a large portico, with a colonnade of the Corinthian order on each side. At the bottom of the second court is likewise a portico, ornamented with Corinthian columns. This forms the entrance to the Hall of Assembly, the interior and exterior of which were executed by M. Gisors. The front on the side of the bridge is from the design of M. Poyet. It consists of twelve Corinthian columns, surmounted by an entablature, the subject of which is not known. The interior of the hall merits the inspection of the stranger. It contained the Statue of the Emperor in marble, by M. Chaudet. The adjacent halls contain many esteemed pictures, by living artists of the modern school.

Among these are the Death of Socrates by Peyron, Pericles and Anaxagoras by Belle, Philoctetes by Lethiere, and Hero and Leander by Taillasson.



Le Louvre!

LE LOUVRE.

THE period at which this palace was first built is uncertain. According to some writers it was begun as early as the seventh century. The ancient palace was destroyed in 1528, and that part of it which is now called the Old Louvre was erected by Francis I. It was enlarged and improved by Henry IV., Louis XIV., Louis XV., and is indebted for its present state of perfection to the late Emperor Napoleon.

The court of the Louvre now presents a perfect square, surrounded by buildings. Three of the fronts have columns of the Corinthian order, with a triangular pediment in the centre. The fourth is of the Composite order, and the pavilion in the centre is surmounted by an attic. The pavilion is ornamented with eight gigantic statues, by Sarrasin. This front likewise presents six projecting buildings, decorated with sculptures. On the three on the left are Mercury, Plenty, and two Genii supporting a shield. These figures, and the ornaments of the intermediate buildings, are by Goujon. The projecting buildings on the right present the

Muse of History recording the achievements of Napoleon, Peace, and Victory, and Fame. On the intermediate buildings on this side, are Egyptian Divinities, Moses, Numa, and many emblems of the principal events in the reign of Napoleon.

The principal façade of the New Louvre, sometimes called the Colonnade, is composed of two peristyles, and three projecting buildings, elevated on a ground floor, constituting one continued pedestal. The columns of the peristyles are in pairs, and form long galleries. The projecting buildings at the sides are composed of six pilasters and two Corinthian columns. The centre building has eight columns, and is surmounted by a pediment.

Over the gate in the centre is a bas-relief, representing Victory in a chariot, distributing crowns. On the pediment is a Bust of Napoleon. History is engraving these words on the pedestal—"Napoleon the Great completed the Louvre." A Victory sits at the base of the pedestal. Minerva appears standing on the right; behind her is Cupid, and four of the Muses, and on the left are the five other Muses; two Genii, carrying garlands, fill the corners.

A gallery thirteen hundred feet long connects the Louvre with the Tuileries, and contains an invaluable collection of paintings, by the first masters of every school.



Palais Royal.

PALAIS ROYAL.

THIS palace was begun by the Cardinal de Richelieu in 1629. As his fortune increased, he enlarged and improved it, and completed it in the year 1636. It was then called Palais Cardinal. On his death he bequeathed it to the King. Anne of Austria, with her two sons, Louis XIV., then a minor, and the Duke of Anjou, inhabiting it, it was called Palais Royal. In 1692 it was given to Philip of Orleans, in whose family it remained until the Revolution. It was then surnamed Palais de l'Egalité (the Palace of Equality), and on the death of the revolutionary Duke, lapsing to the State, it was called Palais du Tribunat. It has now, however, retaken its former name of Palais Royal. The front towards la Rue St. Honoré was built on the plan of Moreau. It is composed of two pavilions, ornamented with Doric and Ionic pillars, and crowned with pediments. Between these are three magnificent portals, which serve as an entrance to the palace.

On the two wings of the first court are seen pilasters of the Doric and Ionic orders. The vestibule, which conducts to the second court, is decorated with Doric columns. On the right is a superb flight of steps, which conduct to the principal apartments. The balustrade, which is accounted a chef-d'œuvre, is ornamented by two Genii in bronze, each carrying a branch of palm. The front of the second court is composed of two projecting buildings of the Ionic order, surmounted by an attic. Opposite are wooden galleries, under which is a vestibule conducting to the garden.

The whole of the garden is surrounded by uniform buildings, presenting a covered way on the ground floor, lighted by one hundred and eighty arcades, and each containing a little shop. The last Duke of Orleans was the projector of this strange appropriation of a royal palace. The Palais Royal is now the centre of business and of pleasure. Fashion has here established her empire. It contains a strange and heterogeneous mixture of industry and dissipation, literature and debauchery; of which actual observation alone can enable the traveller to form any adequate conception.



Palais du Luxembourg.

PALAIS DU LUXEMBOURG*.

THIS palace was built by Mary de Medicis, in 1611, on the ruins of the Hotel de Luxembourg, whence it has derived its name. It ranks next to the Louvre, and is, indeed, far superior to it in the regularity and beauty of its proportions. It occupies an immense space of ground, forming nearly a square, three hundred feet in length towards the Rue de Tournon, and three hundred and sixty in depth. The plan of the building is exceedingly simple; it consists of one vast court, surrounded by porticos, with four square buildings at the corners.

The front towards the street consists of a cupola over the portal in the centre, composed of the Tuscan and Doric orders, and ornamented by statues; and two pyramidical masses of building at the extremities, connected by terraces. The most perfect harmony of design and execution runs through the whole.

* Since called the Palace of the Conservative Senate.

The front towards the garden is universally admired. The same regularity, seldom found in buildings so immense, pervades every part.

The traveller will notice the peculiar style of this building ; each layer of masonry projecting. This gives a character of boldness and solidity, and is not always inconsistent with elegance.

During the height of revolutionary fury, this noble building was degraded into a prison ; it was afterwards inhabited by the Directory ; and more lately occupied by the Conservative Senate.

The staircase conducting to the Hall of Assembly is adorned with numerous well-executed statues of the principal warriors and legislators who have flourished under the Revolution.

The gallery on the right contains some noble paintings, representing the history of Henry IV. That on the left is enriched with the chef-d'œuvres of Rubens.



Pantheon!

PANTHEON.

THIS edifice, which does honour at once to the architect and the nation, was commenced in 1757, by Jacques-Germain Soufflot. It is in the figure of a Grecian cross: its length, including the portal, is three hundred and thirty-nine feet: its breadth two hundred and fifty-three feet six inches. The portal, in imitation of the Pantheon of Rome, is formed of a peristyle of twenty-two Corinthian columns, each of which is five feet and a half in diameter, and fifty-eight feet three inches in height, including the base and chapter. The acanthus leaves at the top are beautifully finished. These twenty-two columns form a porch crowned with a pediment, on which is a bas-relief, engraved by M. Courton. The length of the portico is one hundred and twelve feet, and its depth thirty-six feet. In the front of the building, with the portico, the boldness of the Gothic is beautifully united with the delicacy of the Grecian architecture. The portal is composed of three gates, adorned with bas-reliefs, &c. The interior of the temple consists of four naves, in the middle of which is

the dome. They are decorated with one hundred and thirty fluted columns of the Corinthian order, three feet six inches in diameter, and twenty-seven feet eight inches high. They support an entablature, the frieze of which is ornamented with foliage, and under which are pulpits bordered with balustrades. On the outside the dome resembles a circular temple, formed of thirty-two Corinthian columns, each three feet four inches in diameter, and thirty-four feet high, including the base and chapter. The whole height of the Pantheon is two hundred and eighty-two feet.

This building is dedicated to a purpose truly sublime. It contains the ashes of those who have deserved well of their country. At the entrance are the tombs of J. J. Rousseau and Voltaire.

This edifice, like too many others, suffered much during the reign of anarchy. Its noble towers were almost entirely destroyed. But every effort is now making to render it worthy of the interesting purpose to which it is devoted.



Hôtel des Monnaies.

HOTEL DES MONNOIES.

THE ancient Hotel des Monnoies was situated in the street which still bears its name, facing the Pont Neuf. As it was rapidly decaying, the minister Laverdi chose the place where the Hotel of Conti stood, for the erection of the present building. The first stone was laid the 30th April, 1771, by l'Abbé Terray, comptroller-general of the finances under Louis XV.

It presents only two faces of a triangle, each about three hundred and sixty feet in length. It is divided into three large courts, and many smaller ones, all surrounded with buildings. The principal body of the building, facing the quay, includes a superb porch, ornamented with twenty-four Doric columns; a beautiful staircase, embellished with six Ionic columns; a valuable cabinet of mineralogy, collected by M. Sage; many cabinets of machines; halls of administration, &c. At the bottom of the great court, surrounded by galleries, is the hall of balance-makers; below is that of the mint: they are each sixty-two feet long and thirty-nine

broad. On the side is a chapel. The other buildings are occupied by workshops, &c. The decoration of the principal front consists of six Ionic columns, elevated upon a base of five ornamented arches ; a large entablature, which crowns the whole length of the building, adorned with brackets. This is surmounted by an attic, on which are six figures, representing Law, Prudence, Strength, Commerce, Plenty, and Peace.

The second front, in the Rue de Guénégaud, offers an attic upon a base like the first, and enriched with embossments. On a projection in the centre are four figures, representing the four elements. The principal court is one hundred and ten feet long, and ninety-two broad, and is surrounded by a gallery. The entrance to the hall of balance-makers is adorned with a peristyle of four Doric columns, the interior by four Tuscan columns. The cabinet of mineralogy, which occupies the pavilion in the centre, is decorated with twenty Corinthian columns of a beautiful form.



L'Hôtel des Invalides.

L'HOTEL DES INVALIDES.

THE sublimity of its object, the grandeur of its plan, and the beauty of its execution, will ever render the "Hotel of Invalids" pré-eminently interesting. It was commenced by Louis XIV., as a retreat for his brave and wounded soldiers, in the most disastrous period of the war which he carried on against the Allies. The first stone was laid November 30th, 1671, and the whole was completed in eight years.

It is divided into five courts, of unequal size, but similar form, surrounded by buildings. In the centre is a spacious court, three hundred and twelve feet long, and one hundred and ninety-two feet wide; and on each side is another court, one hundred and thirty-two feet long and ninety wide. The grand front of the hotel is six hundred and twelve feet in length, with a projecting building in the centre, and at each extremity. That in the centre is ornamented with Ionic pillars, supporting a noble arch, over which is a bas-relief,

containing an equestrian Statue of Louis XIV., accompanied by Prudence and Justice.

The pavilion leading to the church is decorated by columns of the Ionic and Composite order, and crowned by an attic.

The portal of the church, on the south, is one hundred and eighty feet long, and thirty-six in height. It is composed of columns of the Doric and Corinthian orders, and each beautifully enriched with appropriate ornaments. A third row of Corinthian columns surrounds the outside of the dome, which is covered with lead, highly gilt, and magnificently embossed. Above is an attic, surrounded by other columns supporting the cupola: this is surmounted by a lantern, above which rises a pyramid, bearing a ball, from which springs a cross. The whole height of the building is three hundred feet. It was erected by Jules Hardouin Mansard, and is considered a chef-d'œuvre of the art.

In this august temple are suspended the standards taken from the enemy, and under a thousand waving banners repose the remains of the renowned Marshal Turenne. The pavement consists of the finest marble, and is beautifully tassellated. The clock, the refectories, the gallery, the library, the fountain on the terrace, and the exquisitely sculptured lion, in black marble, deserve, and will repay, the attention of the stranger.



L'École de Chirurgie.

L'ECOLE DE CHIRURGIE.

THE amphitheatre in which the lectures on surgery were given, in the Rue des Cordeliers, (and where a gratuitous school for drawing has since been built,) was very contracted. Lamartiniere, surgeon to Louis XV., obtained the ground of the College of Bourgoyne, in the same street, which had been demolished, and on this spot the present College of Surgery was erected. Louis the XVth laid the first stone, in 1744. It was built by M. Gondouin, whose reputation it established. This edifice is composed of four buildings, forming a court sixty-six feet long, and thirty-six broad. The front in the street is one hundred and ninety-eight feet. Four rows of columns unite the two aisles, in which are placed the different halls for lectures, and the meetings of the society. The first story, facing the street, contains a fine collection of anatomy, and a public library. The exterior decoration consists in the Ionic order, which extends through the whole length of the

front, and the principal circumference of the court. At the bottom of the court is a peristyle of six Corinthian columns, surmounted by a sculpture, which represents Theory and Practice swearing on the altar of Esculapius to remain ever united. This bas-relief is by Berrner. Between the columns, at the bottom of the court, are five medallions surrounded with garlands, containing portraits of Jean Pitard, Ambroise Paré, Georges Maréchal, Francis of Peyronnie, and Jean Louis Petit, celebrated surgeons.

The bas-reliefs under the gate of entry in the street represent the Genius of France, accompanied by Wisdom and Generosity, offering the plan of the school to Surgery, who is attended by Prudence and Vigilance. On the staircase is the figure of Hygeia, Goddess of Health, painted by Gibelin. A beautiful painting, by the same artist, adorns the amphitheatre, in which are the Busts of Peyronnie and Lamartiniere, the founders of the school.



Halle au Bled.

HALLE AU BLED.

THE Hotel of Soissons, on the basis of which this hall is constructed, was successively inhabited, during five hundred years, by the Lords of Nesle, St. Louis, and the Queen Blanche his mother, Philippe-le-Bel, Charles V., and Louis XII. This last Monarch here endowed a considerable nunnery. In 1552, Catherine de Medicis transferred the convent to that of Saint Macloise, in Rue Saint Dennis, and built upon this spot an hotel, which she occupied thirty-six years. After her death it passed to her children, who enjoyed it till 1595. In 1601 it was sold to Catherine de Bourbon, sister of Henry IV., afterwards to Charles de Soissons, at whose death it became the property of the Prince of Carignan. From this period it has been called the Hotel de Soissons. The successors of Carignan destroyed it in 1748, excepting one column, which is the only relic of the ancient building. In 1755 the City of Paris bought the land, and in 1763 the present edifice was commenced, and finished in three years, from the designs of

Le Camus de Mezieres. This edifice is remarkable for its circular form, resembling the amphitheatres, &c. of the ancients. The hall, although one hundred and twenty feet in diameter, not being sufficiently large for the grain which was brought hither, an hemispheric cupola was built in 1782, which was burned in the year 1802, by the negligence of a plumber employed in repairing it. It has since been rebuilt, and roofed with iron. On the interior face of the wall were three medallions in bas-relief, representing the Portraits of Louis XV., the senior Lieutenant of Police, and Philip Delorme, by M. Roland, sculptor to the King. The two former have been destroyed. The astronomical column on the outside was built by order of Catherine de Medicis, in 1572, in the yard of the Hotel of Soissons, by Bullent. When the present hall was constructed, a public fountain was at the foot of the column, and at the top a sundial of very curious construction, invented by Father Pengré, regular Prebendary of Sainte Genevieve, and of the Academy of Sciences.



Théâtre de L'Ambigu-Comique.

THÉÂTRE DE L'AMBIGU-COMIQUE.

AUDINOT, an old actor of the comic-opera, erected this theatre. It is adorned with Gothic columns and arches, and bears a pleasing resemblance to the cloisters of an ancient monastery. The inscription over the curtain, "*Sicut infantes audi nos*," seems to claim the indulgence of the public in favour of the authors and the actors. This appeal, however, was perfectly unnecessary. The interesting dramas of "*Madame Angot*, in the *Seraglio*," "*The Judgment of Solomon*," and "*The Mines of Poland*," and the exquisite acting of *Corse*, *Guilbert*, *Pixerécourt*, and *Caigniey*, have deservedly established this theatre in the public estimation.

THE OPERA.

THE Theatre de l'Opera was built, in 1793, by De Louis. It is one hundred and fifty-four feet in length, one hundred and fourteen in depth, and presents a different front towards each of the four streets by which it is surrounded. The principal front offers a grand portico of eleven arches, over which is the saloon. When we consider that it was the mere speculation of an individual, and not a national monument, we shall not be surprised that it contains so little worthy of observation in its external architecture. It was, however, deemed proper to give it a place in our collection, as being the principal theatre of the French metropolis, and the favourite resort of the court and the noblesse.

The vestibule is sixty-six feet long and twenty-four deep, ornamented with Doric pillars, which support the roof. The interior of the theatre, adorned with pillars of the Ionic order, is seventy-two feet square; it contains four tiers of boxes, and a fifth over the cornice. The decorations are tasteful and



The Opera.

1. The first part of the report is a general
description of the project and its objectives.
2. The second part is a detailed description of the
methodology used in the study.

3. The third part is a description of the results
of the study and a discussion of their significance.
4. The fourth part is a conclusion and a list of
references.

rich, and the scenery most splendid and magnificent. The saloon has eleven windows, and is divided into three parts,—the centre sixty, and the others thirty feet in length. It is ornamented with Ionic pillars.

The theatrical representations at the Opera are esteemed the most brilliant and striking in the French capital. They are, indeed, more calculated to please the eye than to afford real information to the mind. The interior is richly decorated, and is as large as either of our winter theatres.

NOTRE DAME.

THE foundation of this church is attributed to Childebert the First, the son of Clovis, whence it is supposed to have been built about the year 522. It is well known, that under the first race of Kings there was a church in the city, dedicated to St. Stephen, the first martyr; which was in the neighbourhood of Notre Dame, and of which it has been thought to constitute a part.

Many charters of the twelfth and thirteenth centuries mention this church as the first episcopal see.

The image of St. Stephen and that of St. Dennis, who has been taken for its patron, have always accompanied the banner of the church of Paris, and there is still to be seen a delineation of the life and martyrdom of St. Stephen upon the southern gate of Notre Dame. These facts render it probable that this ancient church of St. Stephen was here situated, and made a part of Notre Dame. But however this may be, it is certain that the foundation of the present church was laid in the year



Notre Dame ?

1010, in the reign of King Robert, who succeeded Hugh Capet, his father. The building was raised level with the ground under the reign of this prince. Philip Augustus continued it during the episcopacy of Maurice de Sully, the 70th Bishop of Paris, who displayed much zeal and skill in the building of this vast edifice.

The grand altar was consecrated in 1181, by the apostolic legate, and by Maurice de Sully, who died in this year. Odon de Sully, father of Philip Augustus, and of Henry of England, succeeded Bishop Maurice, and continued the building till 1208, when he died. The tomb of brass on which his image appears in bas-relief, was to be seen in the choir, before the embellishments made by Louis XIV. in 1714. Peter of Nemours continued the work till his death in 1220, and left to the bishops who succeeded him the care of completing the edifice.

It is supposed that the grand entrance was not finished until the reign of Philip Augustus, because his statue was the last of those of colossal proportions which were placed under the three gates, and which were destroyed during the Revolution. These statues were twenty-seven in number ; viz. thirteen of the first race of kings, commencing with Childebert I. ; nine of the second, beginning with Pepin-le-Bref, mounted upon a lion ; lastly, seven kings of the third race, commencing with Hugh Capet, and ending with Philip Augustus.

The southern gate, towards the archbishop's palace, was begun in 1257, as appears by an inscription which was placed in Gothic characters on each side of the entrance. Jean de Chelle was the architect. The gate and chapels on the north side were probably finished in the 14th century.

It appears, then, that this immense structure was the uninterrupted work of nearly 300 years. The general plan is grand and noble, the proportions pleasing, and the whole building may be justly considered as one of the most beautiful and magnificent monuments of Gothic architecture in Europe. Some have supposed, from its contiguity to the river, that part of it was built upon piles: but in different examinations, but more particularly that which was made in 1756, when the Treasury was erected on the southern side, solid gravel was found at the depth of twenty-four feet. The form of the building is a cross; the principal dimensions of which are as follow: three hundred and ninety feet in length, one hundred and forty-four in breadth, and one hundred and two in height to the roof. The height of the towers is two hundred and four feet, each of which is forty feet wide. In this church are one hundred and twenty large pillars, and one hundred and eight columns, each of solid marble. The sculptures, placed in the recesses of the arches in the three western gates, represent the Twelve Apostles, and are considerably mutilated. On the four grand pillars which separate these gates, were represented, Faith, Religion,



L'Intérieur de Notre Dame.

St. Dennis, and St. Stephen, extending the whole height of the pillars. These statues are now destroyed.

The two gates in the centre of the western façade are remarkable for the multiplicity of their ornaments in cast iron, executed in the wild and fantastic style of the Greeks of the eastern empire; some antiquaries have imagined that these paintings, so delicately worked with arabesks, and ornamented with foliage and animals, have been taken from some more ancient building. It has likewise been observed that they are not alike, and that neither the gate of the middle nor the gates of the north and south present any thing analogous. They are, however, ascribed to a skilful engraver, named Biscornet. The choir of the church was anciently ornamented with stone sculptures, representing, in the interior, the History of Genesis, executed in 1303, at the expense of the prebendary, Fayet; and the exterior, the History of the New Testament. The names of Jean Ravy, and Jean Bouthelier, his nephew, masons of Notre Dame, were formerly legible at the bottom of these sculptures, which were completed by Bouthelier in 1351.

Louis XIV. decorated the interior of the choir with sculptures, mouldings, marbles, bronzes, and paintings, with a magnificence much admired before the Revolution, and of which many traces still remain. The injuries which this church then suffered, have been in a great measure repaired. The altar has been rebuilt with marble, and the interior decoration is

much improved by the gallery and the chapels at the back of the two first pillars of the choir being pulled down.

The paintings with which the choir is ornamented, are by the first masters; but it is always regretted that they do not agree with the architecture of the edifice, and are not adapted to the naked walls and unornamented arches of this church. They require the beautiful frescos which are admired in the churches of Italy, in comparison with which those of France are so poorly and so sparingly decorated. The ancient windows, painted with much art, were repaired in 1752, by Peter Leveil, glass-painter, and author of a treatise on this kind of painting, in which he has discovered the numerous processes which were supposed to be lost.

The painting of the Martyrdom of St. Peter, by S. Bourdon, and the Prediction of St. Paul at Ephesus, by Le Sueur,—the chef-d'œuvres of these two masters,—once adorned this church, but have been removed to the Musée Napoleon.



L'Église de la Fayette - L'Hôtel de la Ville.

L'EGLISE DE ST. JACQUES, ET ST. PHILIPPE
DU ROULE.

THIS building, which was intended to be the parish church of this new quarter, is now the second chapel of ease to the parish of Madelaine. It was begun in 1769, and finished in 1784, from the design and under the direction of M. Chalgrin, of the Ancient Academy of Architecture. The plan is simple, and the execution elegant. The porch is supported by four columns of the Roman Doric order, larger in diameter than the Ionic columns of the interior, which separate the nave from the sides by a peristyle of eighteen feet broad. The breadth of the nave is thirty-six feet, which gives for the total about seventy-six feet, but it is more than double in length. From the middle of the sanctuary rises the principal altar. At the extremity of the interior peristyles, which form the sides, are two chapels; one dedicated to the Virgin; the other to St. Philippe, the patron of the church. It is evident, from their

solidity, that they were designed to support two towers with steeples; but, for the sake of economy, two small wooden cupolas were erected in their stead.

This church, like too many in Paris, is closely surrounded by houses. This singularly detracts from the grandeur of their appearance, and causes those buildings to contribute but little to the embellishment of the city, of which they might have been the most superb ornaments.



St Sulpice?

ST. SULPICE.

THE Church of St. Sulpice is built on the remains of an ancient chapel of St. Peter, which existed before the twelfth century. It is not known when it took the name of Sulpice, but there was a parish thus called before the year 1210. Before the Revolution this was the richest and most populous parish in the metropolis, but it is now very circumscribed. The new church was commenced in 1646, from the design of Louis Levan, and the first stone laid the 20th of February, by Queen Anne of Austria, then Regent of the kingdom. The work being interrupted in 1678, was not begun again till 1718, under the direction of Gille Marie Oppenord, director-general of buildings to the Duke of Orleans. The portal of the church was commenced in 1733, by the Chevalier Servandoni, an architect of much celebrity. The union of the Doric and Conic orders in this portal, the entablature of which reaches the whole length of three hundred and eighty-four feet without any projection, is one of the bold features which characterize the

works of Servandoni. He was not so happy in the construction of the towers, which only degrade the majestic appearance of the building. In 1777, M. Chalgrin rebuilt them. They are two hundred and ten feet high, being six more than those of Notre Dame. The consecration of this church took place in 1745, when the interior was totally finished. The altar placed between the nave and choir is grand and majestic. It was once covered with a large canopy; but the manner in which it was suspended by three visible cords presenting an appearance altogether ridiculous, the canopy was taken away. The choir was decorated with figures larger than life, executed by Bouchardon. On the pavement has been traced a very fine sundial, at the extremity of which is an astronomical obelisk. An arch, at the end of the choir, opens to view the beautiful chapel of the Virgin. This church contains many pictures of Carlo Vanloo: the frescos of the ceiling are by Francis Lemoyne, but they have been retouched by M. Callet. In one of the chapels of the nave may be seen the tomb of Languet, a zealous pastor of this parish. The two shells which contain the holy water were presented to Francis I. by the republic of Venice. The subterranean church of St. Sulpice is remarkable for its extent.



L'Eglise de St. Chaumont.

L'EGLISE DE ST. CHAUMONT.

THIS Church, erected on the foundations of the ancient chapels of Notre Dame and St. Claude, was built by Mary de Medicis in 1613. The portico was reconstructed and decorated by Ottard, in the beginning of the 18th century. It was of an oval form, with the smaller end projecting towards the street, which made the Corinthian columns, encircled with pilasters, appear strangely disproportioned, and almost ridiculously elevated. The second row of columns of the composite order were erected by Boffrand, an architect of acknowledged genius and taste. A beautiful painting by Bourdon, placed in one of the chapels, represented the same saint receiving the habit of the order from the Bishop of Barcelona, in 1223. This church is now almost entirely destroyed. Opposite the side gate of the Hotel de Soubise, the bases of the oval columns of the portico are yet to be seen. The plate of the church is given as a unique and interesting specimen of the architecture of that time.

LA PORTE ST. MARTIN.

THIS Gate was built by Louis XIV. on the site of one which had been erected during the minority of Louis XIII. Peter Bullet, pupil of Francis Blondel, who built the gate of St. Dennis, was the architect. It presents a square of fifty-four feet, and is fifteen feet in depth. It consists of three arches; the centre one is fifteen feet wide, and thirty feet high; the two others are eight feet wide, and sixteen high. The four columns which support the arches are of equal breadth. Both the fronts and the sides of the two smaller arches are enlarged with chequered work: the sides of the centre arch are ornamented with bas-reliefs. The whole is surmounted by a rich entablature, adorned with brackets in frieze, below which is an attic, eleven feet high, extending the whole length of the gate, and containing two bas-reliefs on each side. Those towards the city represent the taking of Besancon, and the triple alliance: the sculpture on the other side represents the taking of Limbourg, and the defeat of the Germans, under the simili-



La Porte St. Martin.



tude of an Eagle repulsed by the God of War. They were executed by Desjardins, Marsy, Lehongre, and Legros. In the time of Louis XIV. it was the custom to inlay the stones in ornamental buildings, which has given a great richness to this gate. It is perhaps inferior to that of St. Dennis in magnificence; but in harmony of proportion, and delicacy of execution, it is a perfect model.

LA PORTE ST. BERNARD.

THIS Gate was constructed in 1670, from the design of Blondel, who intended it for an ancient pavilion. It was divided into two arches, surmounted by a long frieze, at the bottom of which was an entablature, with an inscription. This frieze was occupied by two grand bas-reliefs: in that on the side of the city, Louis XIV. was represented as scattering abundance amongst his subjects. In the bas-relief on the side of the Fauxbourg, the Monarch was seen habited as a Divinity, and holding the helm of a ship in full sail. These figures, with the six Virtues, standing on pedestals, were the work of Treby. This noble building has shared the fate of St. Antoine, but is so remarkable in history, that we cannot omit the View in our Publication. Like St. Antoine, it exhibits a fine specimen of ancient architecture, and illustrates the history of the times in which it was erected.



La Porte de St. Bernard.



La Porte St. Antoine?

LA PORTE ST. ANTOINE.



THIS Gate was built by Metezeau in 1559. Blondel, who repaired it in 1660, added the two side arches of the Doric order, and placed an attic on the centre arch.

On the side towards the Fauxbourg, were two figures in niches, by Francis Anquier. That on the right hand held an anchor, at the bottom of which was a dolphin, emblematical of the hope with which the peace made with Spain in 1659, had inspired the French people. The other statue represented Public Security resting on a column. On a pedestal, placed in the middle of the centre arch, was the bust of Louis XIV. by Van Opstal.

Below the pediment were two figures reclining, crowned with turrets. They represented France and Spain, giving each other the hand in token of friendship. Above was Hymen,

who seemed to approve and confirm the union which he had produced. Although Porte St. Antoine is now destroyed, the simplicity of its plan, and the delicacy of its execution, have deservedly secured it a place in our Collection.

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